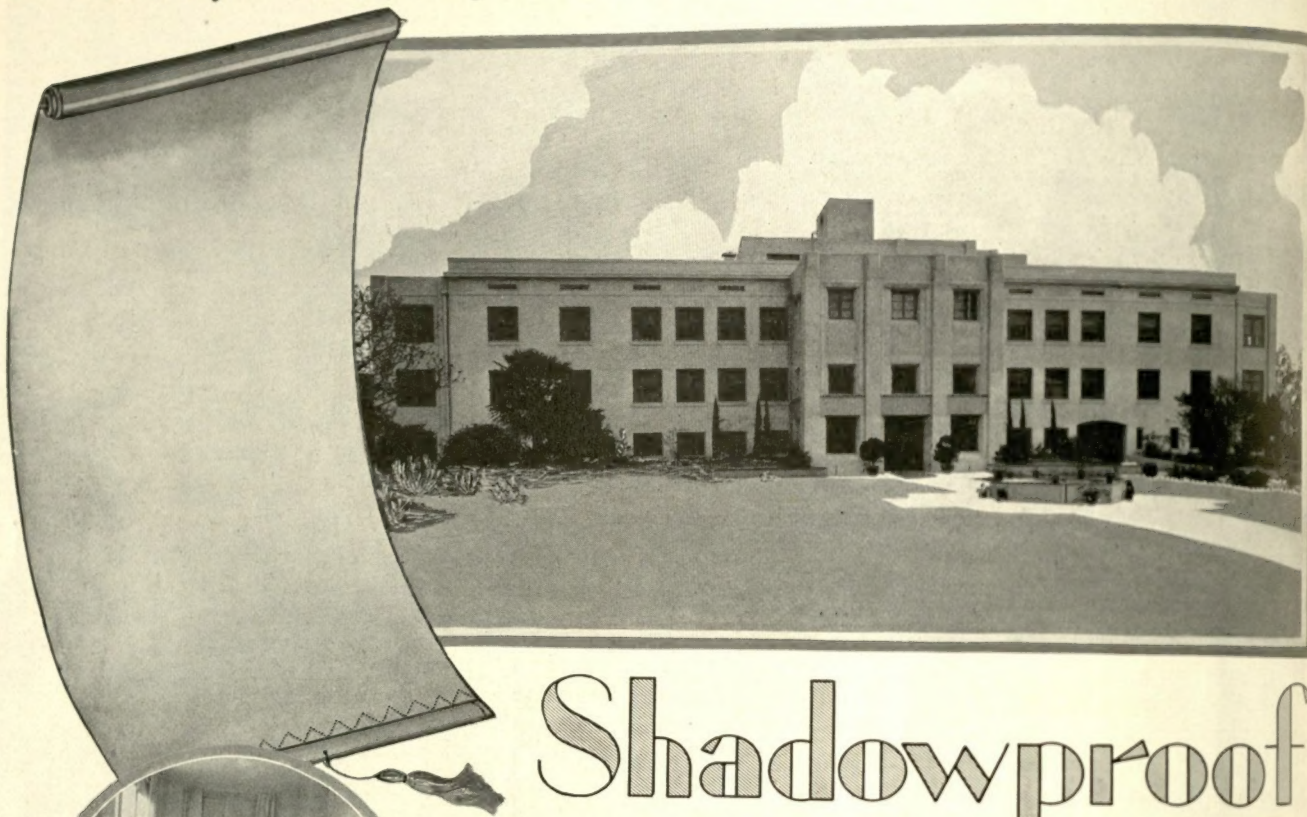


A Beautiful Building Gains Charm From Correct Shading



Architect
A. R. HUTCHASON

Project
Pomona Valley Community Hospital

Installation
SHADOWPROOF SHADING

Shade Contractor
Wright Bros. & Rice
Pomona, Calif.

Shadowproof Architects First Choice

THE Pomona Valley Community Hospital, Pomona, California, adds one more Pacific Coast health institution to the Volker register "Shaded with Shadowproof."

In this instance, A. R. Hutchason, architect, was requested by the owners to recommend a shade cloth that would effectively exclude light from patients' rooms, when evening darkness was required for their rest and comfort—he recommended Volker's SHADOWPROOF.

SHADOWPROOF window shade cloth was developed for this very purpose—and the demand for it proves it fulfills its purpose.

With the many types of steel sash and casement windows now used in construction of modern steel buildings, architects are often expected to advise the best method of installing shade brackets—William Volker & Company, after an intensive study of this problem of the architect, has compiled a comprehensive book, "The Shading of Modern Windows."

ASK FOR THIS BOOK

Now, for the first time, a manual that completely organizes the shading of modern windows is ready for distribution to architects who are interested in correct shade installations on all types of openings. This manual is file size, bears the A. I. A. file number and is most complete. Ask your nearest Volker office for a copy. It will be promptly supplied.

WILLIAM VOLKER & COMPANY

677 Mission Street
San Francisco, Calif.

528 Commonwealth Bldg.
San Diego, Calif.

1000 Lenora Street
Seattle, Wash.



Ventura and R Streets
Fresno, Calif.

2301-9 East 7th Street
Los Angeles, Calif.

140 No. 6th Street
Portland, Ore.

The ARCHITECT AND ENGINEER

Since 1905

VOLUME 98

JULY, 1929

NUMBER 1

CONTENTS

COVER PICTURE—Detail Court House, Santa Barbara <i>William Mooser Co., Architects</i>	
FRONTISPIECE—Garden View Circular Stair, Court House, Santa Barbara <i>William Mooser Co., Architects</i>	
TEXT	
The Court House Beautiful.....	35
<i>M. MacLean Finney</i>	
Building of Court House Within Architect's Estimate.....	47
<i>William Mooser, A. I. A.</i>	
Institute for Educational Standards.....	86
Amendments to the Act to Regulate the Practice of Archi- tecture in California.....	89
<i>Albert J. Evers, A. I. A.</i>	
Obtaining the Co-operation of Architects.....	91
<i>Foster Gunnison</i>	
Speed Record Marks Completion of New Magnin Building.....	100
<i>Alan MacDonald</i>	
Multiple Arch Dam.....	102
Engineers' Registration Bill for State of California.....	103
The Architect's Viewpoint.....	104
Editorial Chat.....	106
With the Architects.....	108
Society and Club Meeting.....	112
PLATES AND ILLUSTRATIONS	
SANTA BARBARA COURT HOUSE	
<i>William Mooser Co., Architects</i>	
Main Arch and Tower.....	36
Garden Elevation.....	38
Four Exterior Details.....	39
Entrance to Hall of Record.....	40
Main Corridor.....	41
Garden View.....	42
Figueroa Street Entrance.....	43
View from Tower.....	44
Assembly Gallery.....	44
View of Ceiling.....	46
Fountain at Main Arch.....	47
Assembly Room and Mural.....	48
Superior Court Room and Mural.....	49
Doors to Court Room Corridor.....	50
Main Arch.....	51
Jail Entrance.....	53
Stair to Clerk's Office.....	55
Small Lobby Entrance.....	57
Balcony.....	59
Loggia Entrance.....	61
Gill, Main Arch.....	63
Main Lobby.....	65
Rose Window.....	67
Garden Entrance.....	69
Circular Stair.....	71
Gates to Assembly Hall.....	73
Assembly Gallery.....	75
Hall of Records.....	77
Circular Stairway.....	79
Library.....	81
Garden Arch.....	83
Residence in Piedmont.....	84
<i>William Mooser Co., Architects</i>	
The New Magnin Building, San Francisco.....	99
<i>Bliss and Fairweather, Architects</i>	
Construction Views of Magnin Building.....	100—1

Published on the 15th of the month by

THE ARCHITECT AND ENGINEER, INC.

1662-3-4 Russ Building, San Francisco, California

FRED'K. W. JONES
V. Pres. and Editor

W. J. L. KIERULFF
President

L. B. PENHORWOOD
Secretary

*Contributing Editors—*W. C. HAYS, *San Francisco*;
HAROLD W. DOTY, *Portland, Ore.*;
CARLETON MONROE WINSLOW, *Los Angeles*;
C. H. ALDEN, *Seattle, Wash.*
WILLIAM I. GARREN, *A. I. A., Modern Art and Architecture.*

JOHN W. GREGG *Landscape Architecture*
EMERSON KNIGHT
ALBERT H. MANN, C. E.,
Architectural Acoustics.

Eastern Representative:
F. W. HENKEL, 306 S. Wabash Ave., Chicago, Ill.



*Advisory Editors—*JOHN BAKEWELL,
JR., LEWIS P. HOBART, ALBERT
J. EVERS, REGINALD D. JOHN-
SON and ELMER GREY.

C. O. CLAUSEN, *Foreign Travels*
T. RONNEBERG, *Engineering Problems*
EDGAR N. KIERULFF, *Special
Articles and Book Reviews*

Southern California Representative:
R. D. BUNN, 410 Architects' Building, Los Angeles



GARDEN VIEW CIRCULAR STAIR, COURT HOUSE, SANTA BARBARA
WILLIAM MOOSER CO., ARCHITECTS

The Architect and Engineer, July, 1929

The ARCHITECT AND ENGINEER

VOLUME XCVIII

JULY, 1929

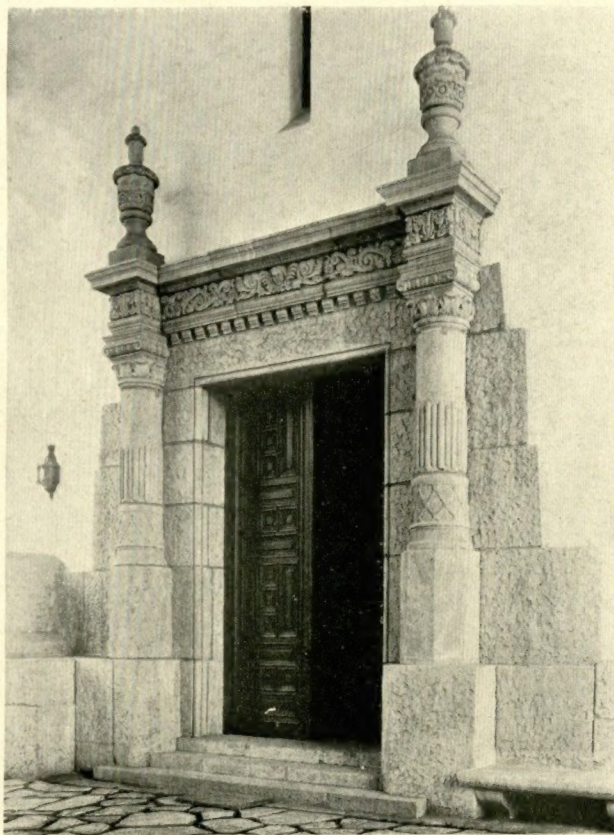
NUMBER ONE

THE COURT HOUSE BEAUTIFUL

By
M. Mac Lean Finney

WHEN the Editor of this magazine asked me to write a description of the new Court House at Santa Barbara, I hesitated. Who can muster any enthusiasm about just another public office building? Every city has them; some height-limit monuments to American utilitarianism, structures so tall that only a jungle monkey in his highest palm tree could appreciate them; others so full of plate glass windows that it would drive a housewife mad trying to compute how much Bon Ami would be required annually to keep them clean; some with gloomy doorways that seem to groan: "Leave joy behind, all ye who enter here"; and filled with uninteresting corridors

that inevitably land one just where he does not wish to go. But I had not then seen the Court House at Santa Barbara. How refreshingly different!



Santa Barbara is a Spanish city, not only by preference since the earthquake of 1925 forced it to largely rebuild, but by inheritance. For a hundred and fifty years it has been under the gentle but forceful influence of the old Santa Barbara Mission, most beautiful of the twenty-one established in California by the Jesuit Fathers. The old Court House, which lived usefully for fifty years, was a \$60,000 pillared affair, in the form of a Greek cross, constructed of brick and iron on a stone

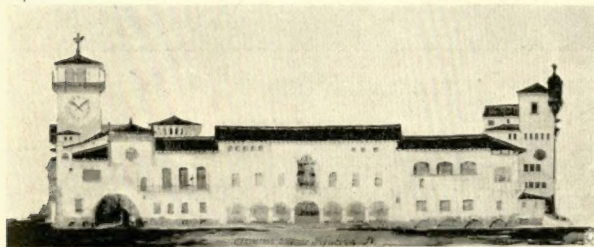


PHOTO BY J. Walter Collins
MAIN ARCH AND TOWER, COURT HOUSE, SANTA BARBARA
WILLIAM MOOSER CO., ARCHITECTS

foundation, and set squarely in the center of the grounds.

The new Court House is in the form of a "U" and occupies two entire sides of the Court House Square, with the Sheriff's Building and Jail on the third. Much of the garden space has therefore been saved for landscaping, which will be done by the County in accordance with the architect's plans. The planting will be in keeping with the stately palms and pines which date back half a century, the preservation of which has been one of the problems of this new building. Sunken gardens will occupy the old site.

The new Court House breathes a fine Spanish atmosphere both outside and in. The masonry walls backed with a rigid steel frame are tinted a warm mellow tone which stems the glare that would necessarily come if left a pure white. The right tone has been found in a buff-yellow of natural sandstone quarried in Refugio Canyon, twenty miles north of Santa Barbara city.



So large are the segments that stones nine feet long have been used on some of the arches, and so unique is this "find" that it contains fossil shells and remains which are plainly discernible through the tooth chisel finish. The low coping around the Court House Square is cut from natural boulders, also found in this vicinity.

In the offing, the Court House is a delightfully bewildering medley of white walls and red tiled roofs, of unexpected stairs and towers, of graceful arches and balconies, of charming windows and grilled gates, yet unostentatious and even simple as to line when one is close at hand, with long reaches of restful wall, and a most judicious use of ornament. Note, for example, the chaste heraldic design on the Jail building, the bit of molded concrete over the north wall, and the irregular ribbon of brick fac-

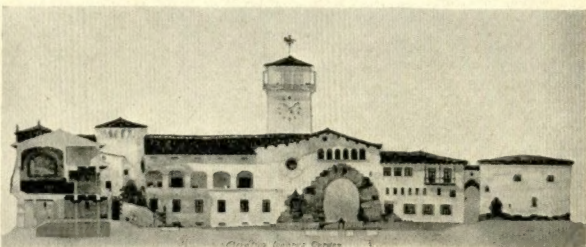


ings visible on the garden side. Or enjoy the three commemorative tiles set in the walls, two of them in memory of distinguished visitors to Santa Barbara, and one given by descendants of the Ortega family, showing the discovery of San Francisco Bay by Jose Francisco de Ortega in 1769.

Viewed from the hills, the building is tall enough to be an object of interest—two stories in the main wings, with basement and mezzanine, and five stories in the Sheriff's Building—but not tall enough to overshadow other buildings, or to give an unsightly irregularity of skyline to the city.

It has windows, plenty of them, but not set in serried and monotonous rows. They have green shutters, with a conventional, colored design painted upon them, and the casings are green, or they open on a balcony, or there is a bit of fascinating grill, or a brick-dust Venetian awning, or maybe a glazed red or green flower pot held in place with a graceful iron bracket. There are doors of course, but not like those at home, that Father used to make. They are called by the Italian name, "loggias," arched entrances many feet thick, mysterious and alluring, such as are common wherever Moorish architecture exists.

There are halls, but here referred to as "galleries" which awaken in one a new interest. By any other name, however, they would still be places where one loves to linger. So full of the unexpected! Underfoot: mosaic glazed inserts alternate with Palacio tile; at the bottom of the circular





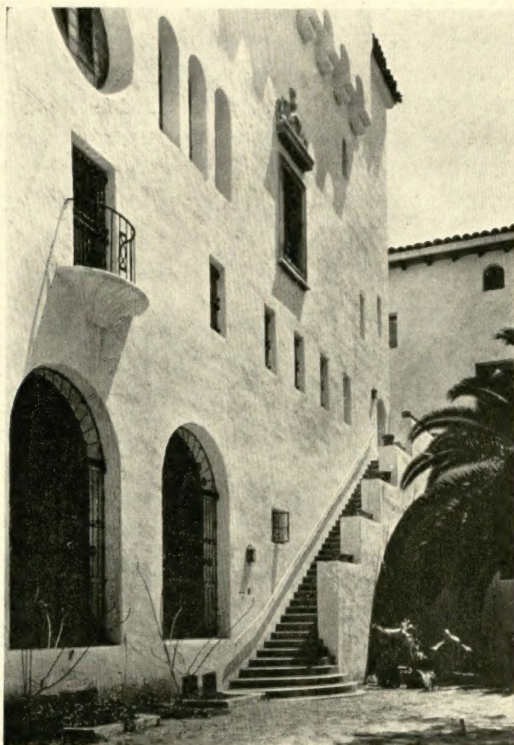
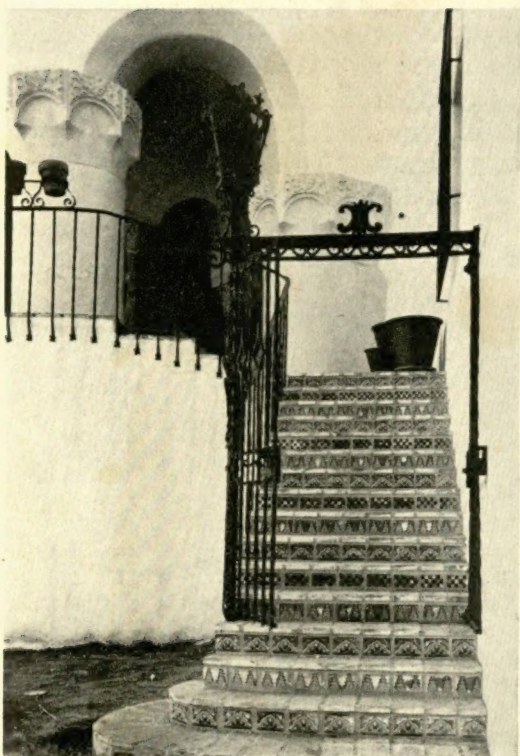
GARDEN ELEVATION, COURT HOUSE, SANTA BARBARA
William Mooser Co., Architects

staircase, the Native Sons of the Golden West are to set a bronze seal in the floor when the building is dedicated; in the main entrance hall, the seal of the Board of Supervisors is done in tile, almost too beautiful to be walked upon. It is a large, eight-pointed Moorish star, the insignia of Saint Barbara, one of the early Christian martyrs for whom the old Mission, the city and the county all are named. Overhead: painted conventional designs ornamenting the pointed arches at the meeting of the second floor gallery wings, and lighting fixtures in the shape of old Spanish lanterns. On a level with the eyes: an antique oak balus-

trade, wrought iron gates, doors that are painted with odd and colorful designs, or else panelled anciently. The elevators, of which there are three, have unique metal doors, and even the fire hose is hidden behind glass that is colored. Oh, not halls which dismay, but galleries which enchant!

"The problem," explained the architect, "was to construct a modern public building that would reflect the rural Spanish feeling," a task which, though full of difficulties, was perhaps easier for William Mooser Company than for most architects, inasmuch as their experience dates back to 1852, when the first William came from Switzer-





FOUR INTERESTING DETAILS, EXTERIOR OF COURT HOUSE, SANTA BARBARA
WILLIAM MOOSER CO., ARCHITECTS

land and established the company. William II, among other achievements, has designed and built the Court Houses for Contra Costa, Nevada, Calaveras, Stanislaus and Tuolumne counties, a number of county hospitals, and, very lately, the new Masonic Home at Decoto. William III is a graduate of the Ecole des Beaux Arts of Paris, and writes "D.P.L.G." and "S.A.D.G." after

Less suggestive of gloom is the Court loggia, with what, to architects, is a "molded arch" but to the uninitiated is a series of graduated arches, and over it the English inscription: "Reason is the life of the law." On the Hall of Records playful fancy is expressed in an odd door of wood and hammered copper, representing, in relief, an allegory of California history from



ENTRANCE TO HALL OF RECORDS, COURT HOUSE, SANTA BARBARA
William Mooser Co., Architects

his name—or would, if he were not modest.

Certainly these men have put into this building not only charm and utility, but that subtle something we call "soul." Take the Sheriff's Building, with its immense wood-grilled gates and huge iron bolts, a small door opening within the larger one, and in the lobby, dark-wooded cantilever beams protruding above a massive bench of concrete. Over the gates is a solemn inscription in Latin: "Learn justice from this warning."

mythological times to the present.

Observe also the dignified formality of the building as it fronts the street—even as you and I when we face a critical public—and compare it with the pleasant abandon of the garden side (the arches, the stairways, the circular tower) even as you and I when the eyes of the world are turned the other way.

The interior is quite as expressive. The two Court Rooms, for instance, have an atmosphere of heavy grandeur with their

carved walnut woodwork, leather-covered, brass-studded doors, and richly ornamented ceiling in polychrome colors. Even the benches are covered with long strips of natural leather, and there is a rubber tile, "silence" floor. Inside the bar is a Hartford Saxony carpet, and at the windows, lovely drapes of velvet in gold design. The electric fixtures are of wrought iron

and tall turned posts. Two large maps are painted on the walls, one early Spanish, the mythical California, and the other, a present-day map of Santa Barbara County. Overhead is a ribbed, vaulted ceiling, which apparently lets the blue sky and stars shine through.

With this, contrast the colorful room in which the Board of Supervisors will hold



MAIN CORRIDOR, COURT HOUSE, SANTA BARBARA
 William Mooser Co., Architects

with deep amber shades, which will impart a soft glow on the tragedies enacted beneath. The Judge will come from his chambers on a level with the bench, and not, as usual, up a flight of stairs.

There are two handsome Court Rooms, each with four commodious offices or chambers, and a no-less-striking Law Library as a connecting link. Here, the rubber tile floor is in black and white, there are antique walnut tables, leather-covered chairs, and walnut bookcases with carved cornices

its sessions. Here one may talk aloud and even be gay. It is a delightful surprise to find that this was the intention of the architect, for the rope dividing rail and iron staples may be taken out, the four Spanish desks or "varguenos," and the one high, old Mission type desk, which make the room an office, may be pushed to one side, and behold, it is a public assembly room, suitable for conventions or receptions. The five "desks," by-the-way are desks only when opened. When closed they are orna-

mental cabinet fixtures bearing no resemblance whatever to the modern monsters of that commercial name.

A wall flower could be particularly happy in this room, studying the great murals executed by the western artist who is so well known to us: Dan Sayre Groesbeck. That on the east wall, "The Landing of Cabrillo" is said to be the largest mural in

has been decorated in polychrome ornament by another famous artist, John B. Smeraldi. Even the floor tiles, with their ornamental inserts, carry out the cheerful intent of those who planned and wrought.

A versatility of detail is noticeable throughout the building, a fact all the more remarkable when one considers its size. Nothing is duplicated. Every room has its



GARDEN VIEW, COURT HOUSE, SANTA BARBARA
William Mooser Co., Architects

the State, being seventy feet long. On the north wall is "The Building of the Santa Barbara Mission"; on the south wall—the first pathetic note—an allegory of the dawn of a new era, when the old Spanish order changed to the American; and on the west wall, the three occupations which have made the wealth of California: mining, stock raising and agriculture. Over the windows are representations of various coats-of-arms: of Mexico and Old Spain, of the Santa Barbara Mission and of the Franciscan Fathers. The beamed ceiling

own individuality. In one office, for example, all the wood work is panelled, and the tops of the counters are of battleship linoleum. In another, the counters are faced with tile and there is an iron grill above. In a third, there is a domed skylight decorated in a cartwheel design of painted ornament, and for night lighting, a Spanish lantern (imported) of glass and wrought iron, with a number of smaller lanterns hung elsewhere from the ceiling. One of the most unusual effects is an eight-pointed star of colored glass, each point

tipped with a tiny star, as perfect as the large one.

The architect would seem to possess a veritable passion for detail. Each appointment is perfect. He has designed *practical* things, like the storage rooms and garage in the basement. He has designed *imposing* things, like the main entrance, or "Anacapa Arch," with its carved pillars

the carpets, the drapes, the Venetian sail-cloth awnings, the lighting fixtures, the furniture, the hardware—all the minutia which cannot be catalogued. Moreover he has been the "Manager of Construction," a colossal task when one considers that this is one of the largest of Court Houses, and that everything has been done by sub-contract.



FIGUEROA STREET ENTRANCE, COURT HOUSE, SANTA BARBARA
William Mooser Co., Architects

and figures of Justice and Ceres; its plaques representing agricultural and industrial wealth; the coat-of-arms of the County Board of Supervisors; and the Spanish inscription, to the effect that "God made the country, and man, the town." There is also an exquisite fountain, not yet unveiled, executed by Ettore Cadorin, Italian sculptor of Santa Barbara, whose work needs no introduction. He has called this group: "The Spirit of the Ocean."

The architect has likewise designed the *needful* things, multitudinous and various:

The area of the building may be appreciated when it is known that 16,000 cubic yards of excavating were required for the foundation; that 10,000 cubic yards of concrete were used in the construction work; that practically 1,000,000 board feet of form lumber were required; that 30,000 pounds of form wire were used; also 360 tons of reinforcing steel; 175,000 feet of reinforcing mesh; 49,000 square feet of reinforced concrete roof slab; 400 kegs of nails; 1500 tons of structural steel; 140,000 square feet of reinforced concrete floors; approxi-



VIEW FROM TOWER, COURT HOUSE, SANTA BARBARA
William Mooser Co., Architects



ASSEMBLY GALLERY, COURT HOUSE, SANTA BARBARA
William Mooser Co., Architects

mately 80,000 square feet of finish cement and 60,000 square feet of floor tiles; 25,000 square feet of membrane waterproofing for floors and walls; 50,000 square feet of roof tile, and 50,000 square feet of asbestos asphalt to waterproof under the roof tile.

The two main wings extend 370 feet on each of two streets, and 165 feet on the third. The Mirador, or clock tower, is 114

admiring visitors as if to say: "You never dreamed that I would be half so lovely, did you?" And the Lookout Tower, appended to the fifth story of the Sheriff's Building, looks up to the sky as if to say: "Lord, I thank Thee that I am not as most Court Houses are." Yet the diversified features of the structure make so perfect a whole that no one attracts attention to itself, away from



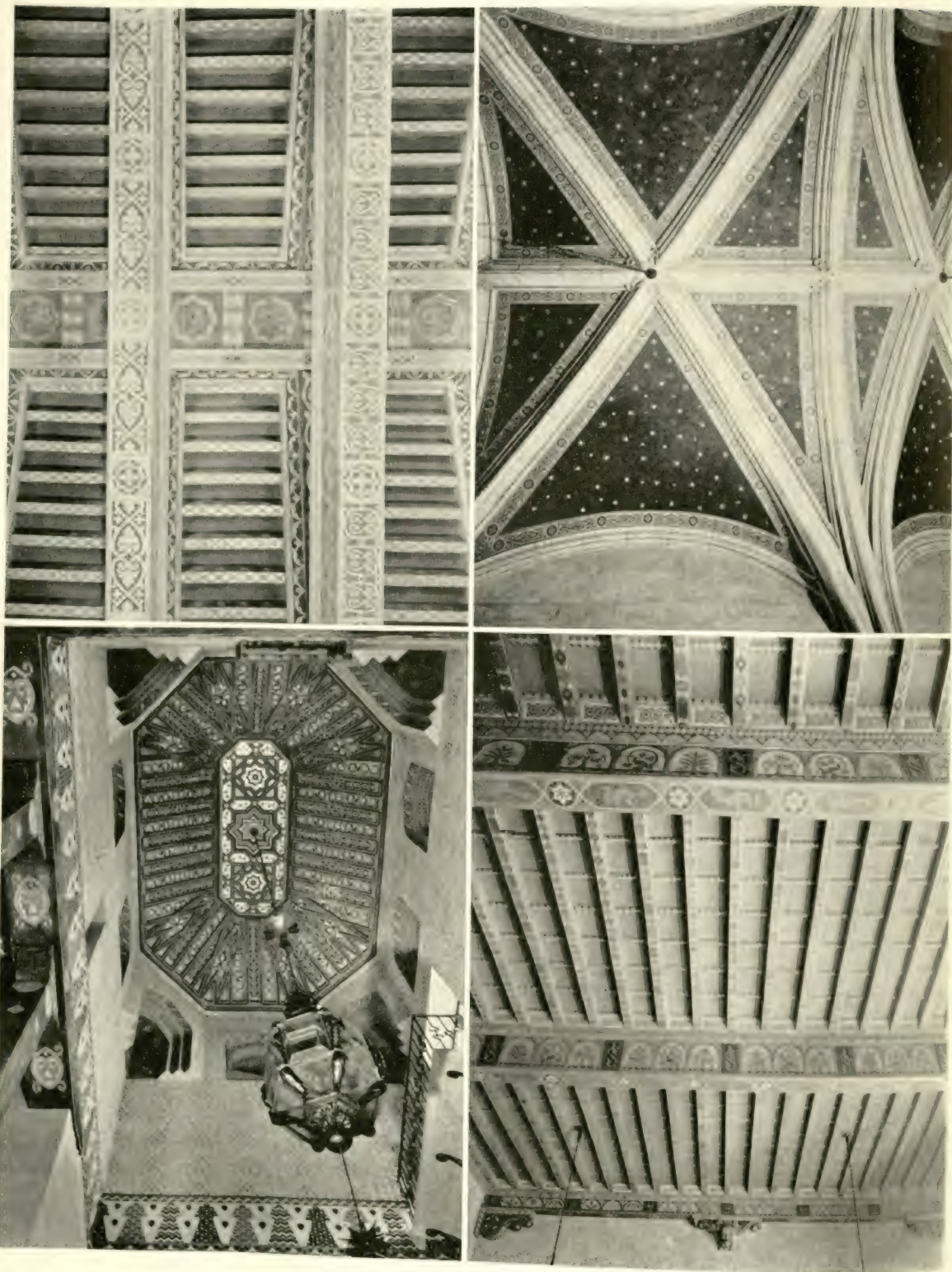
GATES TO MAIN LOBBY, COURT HOUSE, SANTA BARBARA
 William Mooser Co., Architects

feet from the ground, and the Sheriff's Lookout Tower is 92 feet high. There are approximately 140,000 square feet of floor area and 2,450,000 cubic feet of building. Construction has covered two years.

I surveyed the building from the four sides of the Court House Square, and then from a distance, trying to determine the outstanding point of interest. It was in vain. The Clock Tower looks complacently and benignly down upon critical taxpayers and

the others. At night the flood lights of 100 projectors, each with from 300 to 500 watt lamps, make the building appear like a veritable fantasy.

The wonder is that out of a pencil and paper, out of a clay model and a dream, the architect could have evolved Beauty and given it such a body! Like a photograph which can never catch the elusive "you," so no words can quite do justice to the Santa Barbara Court House Beautiful.



SANTA BARBARA COUNTY COURT HOUSE. *Upper Left*, CEILING IN ASSEMBLY ROOM; *Upper Right*, CEILING IN LIBRARY; *Lower Left*, SOFFIT MAIN LOBBY STAIR HALL; *Lower Right*, CEILING IN SUPERIOR COURT ROOM



FOUNTAIN AT MAIN ARCH, COURT HOUSE, SANTA BARBARA
William Mooser Co., Architects

BUILDING of COURT HOUSE WITHIN ARCHITECTS' ESTIMATE

By: William Mooser, A.I.A.

THE earthquake that occurred on the 27th day of June, 1925, destroyed many buildings in the city of Santa Barbara. The county's loss was the court house, hall of records, jail buildings and general hospital. The Board of Supervisors met immediately following the disaster and within four days resolved to rebuild all the buildings and appointed William Mooser Company of San Francisco, as the architects, with orders to proceed at once with the necessary plans. All of these buildings have been built and completed, and are now occupied by the

various county officials and the business of the county is going forward in the usual way.

Our firm was not only appointed architects but was made managers of construction.

The architects were given the confidence of the Board of Supervisors with instructions to carry out the work of designing with full superintendence and inspection, also the designing of all the furnishings and equipment and to otherwise assume responsibility for erection and completion



ASSEMBLY ROOM, COURT HOUSE, SANTA BARBARA
William Mooser Co., Architects



MURAL IN ASSEMBLY ROOM, COURT HOUSE, SANTA BARBARA
William Mooser Co., Architects



SUPERIOR COURT ROOM, COURT HOUSE, SANTA BARBARA
William Mooser Co., Architects



MURAL, "BUILDING OF THE MISSION," IN ASSEMBLY ROOM, COURT HOUSE, SANTA BARBARA
William Mooser Co., Architects

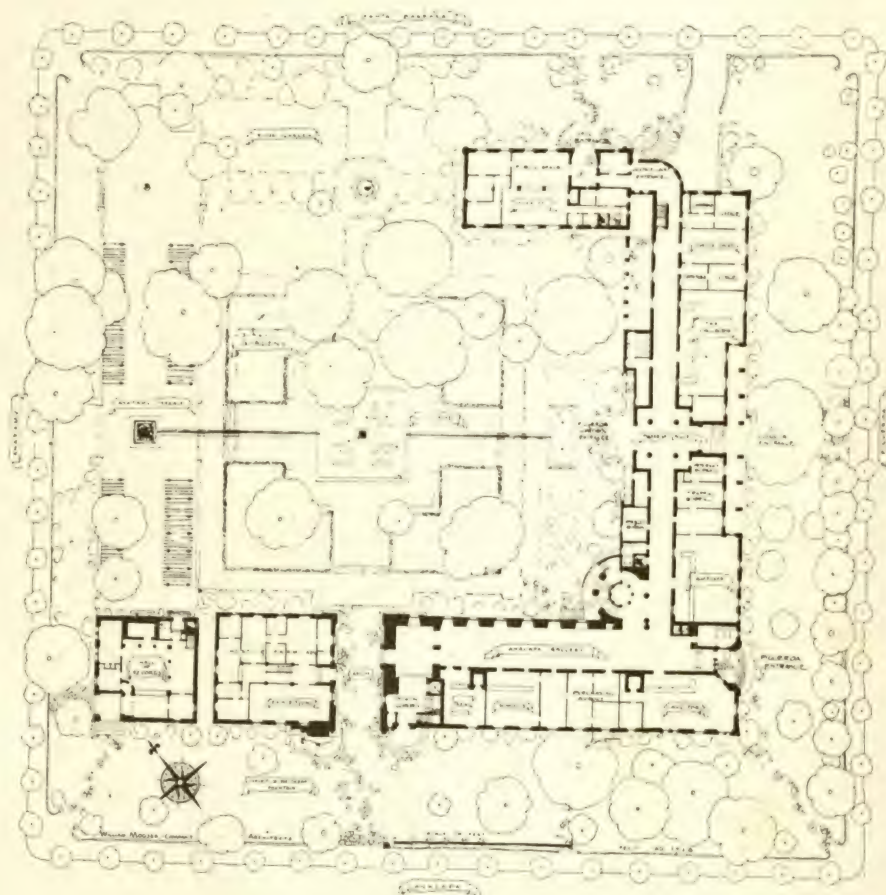


DOORS TO COURT ROOM CORRIDOR, COURT HOUSE, SANTA BARBARA
MADE BY SUNSET LUMBER COMPANY, OAKLAND



Photo by J. Walter Collinge

MAIN ARCH, COURT HOUSE GROUP, SANTA BARBARA
WILLIAM MOOSER CO., ARCHITECTS



PLOT PLAN, SANTA BARBARA COUNTY COURT HOUSE, SANTA BARBARA
WILLIAM MOOSER CO., ARCHITECTS



Photo by J. Walter Collinge

JAIL ENTRANCE, COURT HOUSE GROUP, SANTA BARBARA, CALIFORNIA

WILLIAM MOOSER CO., ARCHITECTS



Photo by Overt

STAIR TO CLERK'S OFFICE, COURT HOUSE, SANTA BARBARA
WILLIAM MOOSER CO., ARCHITECTS

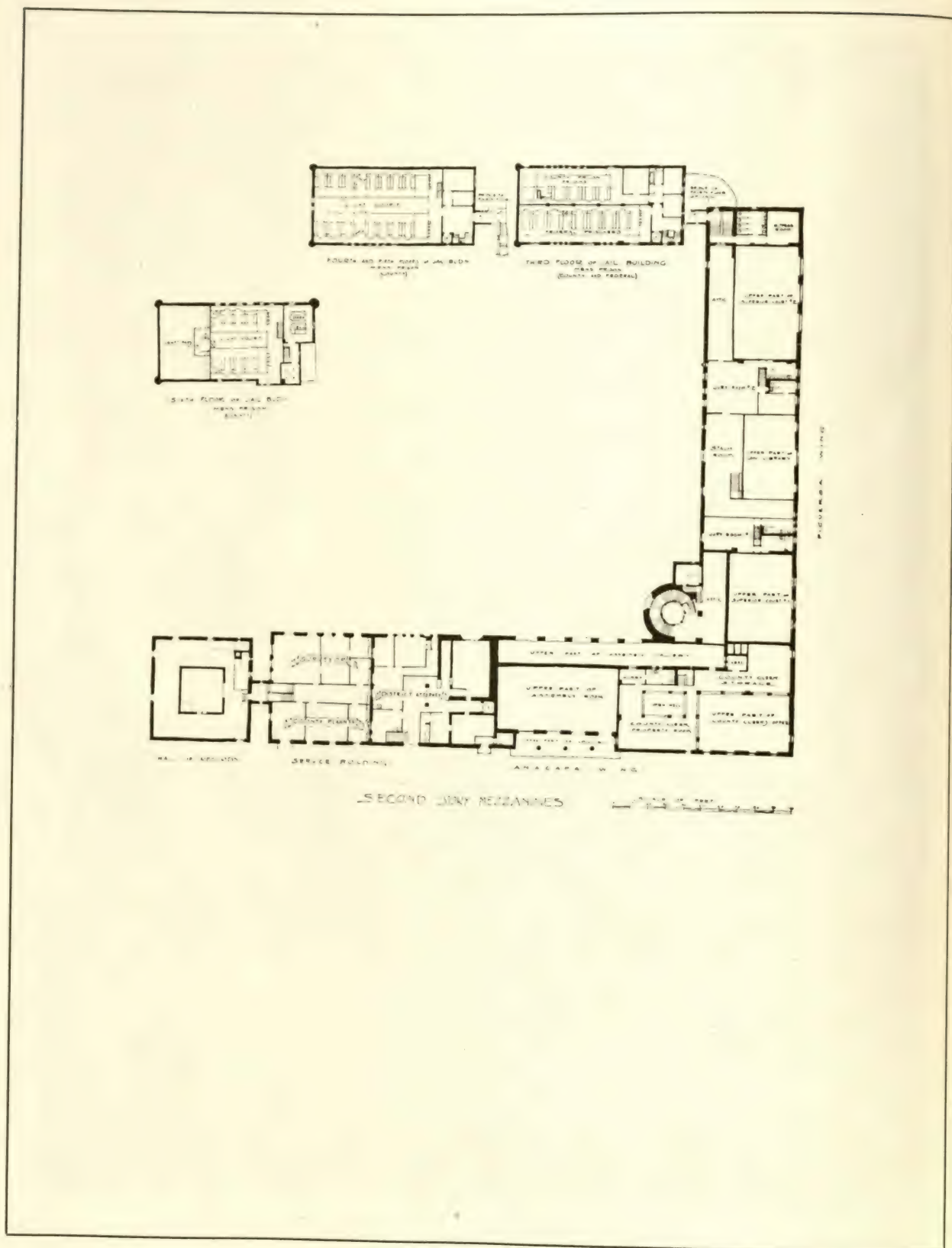




Photo by Mott Studios

SMALL ENTRANCE TO MAIN LOBBY, COURT HOUSE, SANTA BARBARA
WILLIAM MOOSER CO., ARCHITECTS



Photo by J. Walter Collinge

BALCONY TO SECOND STORY, COURT HOUSE, SANTA BARBARA

WILLIAM MOOSER CO., ARCHITECTS

July, 1929

The
ARCHITECT
AND ENGINEER

61



Photo by Mott Studios

LOGGIA ENTRANCE, COURT HOUSE, SANTA BARBARA
WILLIAM MOOSER CO., ARCHITECT'S



Photo by Mott Studios

GRILL, MAIN GARDEN ARCH, COURT HOUSE, SANTA BARBARA

WILLIAM MOOSER CO., ARCHITECTS



Photo by Mott Studios

MAIN LOBBY, COURT HOUSE, SANTA BARBARA
WILLIAM MOOSER CO., ARCHITECTS



Photo by J. Walter Collinge

ROSE WINDOW, MAIN CORRIDOR, COURT HOUSE, SANTA BARBARA
WILLIAM MOOSER CO., ARCHITECTS



Photo by Mott Studios

GARDEN ENTRANCE AND CORRIDOR, COURT HOUSE, SANTA BARBARA

WILLIAM MOOSER CO., ARCHITECTS



Photo by J. Walter Collinge

CIRCULAR STAIR, COURT HOUSE, SANTA BARBARA
WILLIAM MOOSER CO., ARCHITECTS

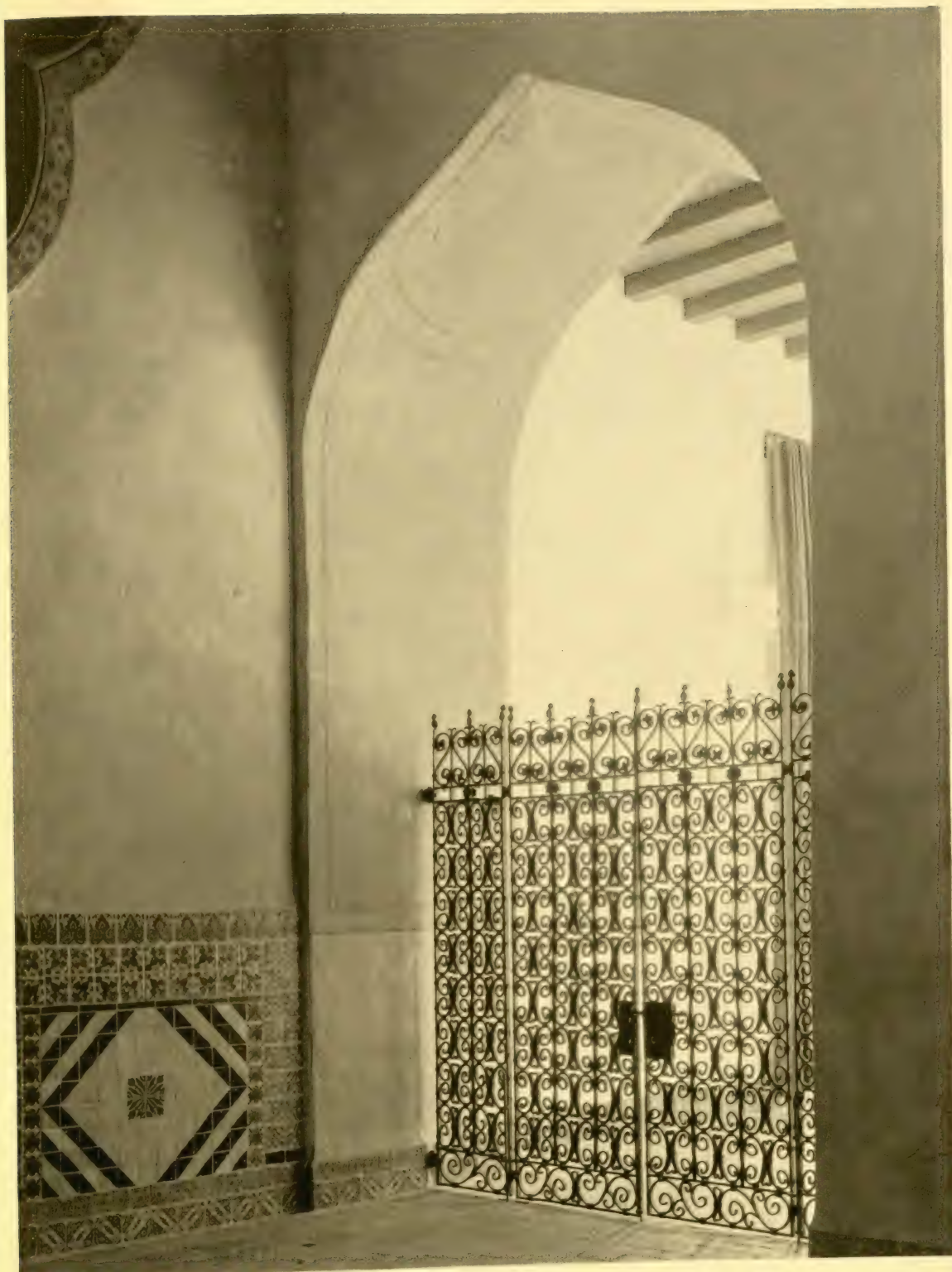


Photo by Mott Studios

GATES TO ASSEMBLY GALLERY, COURT HOUSE, SANTA BARBARA
WILLIAM MOOSER CO., ARCHITECTS



Photo by Overt

ASSEMBLY GALLERY, COURT HOUSE, SANTA BARBARA
WILLIAM MOOSER CO., ARCHITECTS



Photo by Obert

HALL OF RECORDS, COURT HOUSE, SANTA BARBARA
WILLIAM MOOSER CO., ARCHITECTS



Photo by Mott Studios

CIRCULAR STAIRWAY, COURT HOUSE, SANTA BARBARA
WILLIAM MOOSER CO., ARCHITECTS

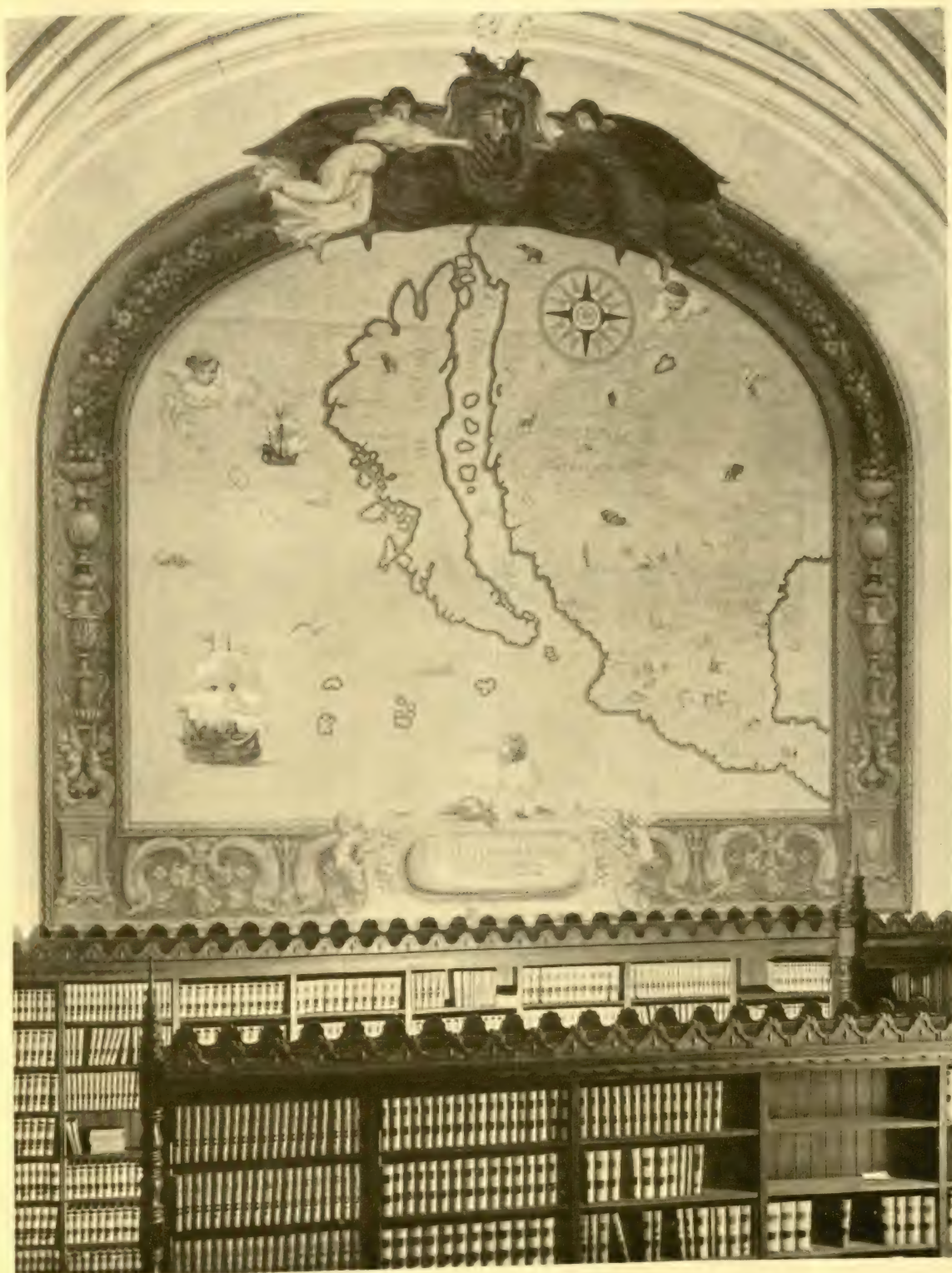


Photo by Mott Studios

LIBRARY, COURT HOUSE, SANTA BARBARA
WILLIAM MOOSER CO., ARCHITECTS

of the buildings. The architects were also authorized to select sculptors, painters and decorators and whomsoever it was found necessary to carry out the work as co-artists.

The cost memorandum given by the architects at the commencement of building the court house, hall of records and jail was 50c

Sayre Grosbeck, mural painter of Santa Barbara and George Hyde, interior decorator of San Francisco, is due the credit for a great part of whatever may be thought of the building's success.

To George Aitken Batchelder, citizen of Santa Barbara, who, by his public spirit and



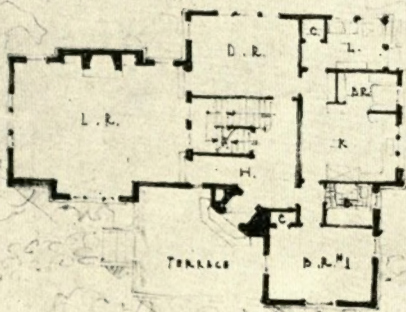
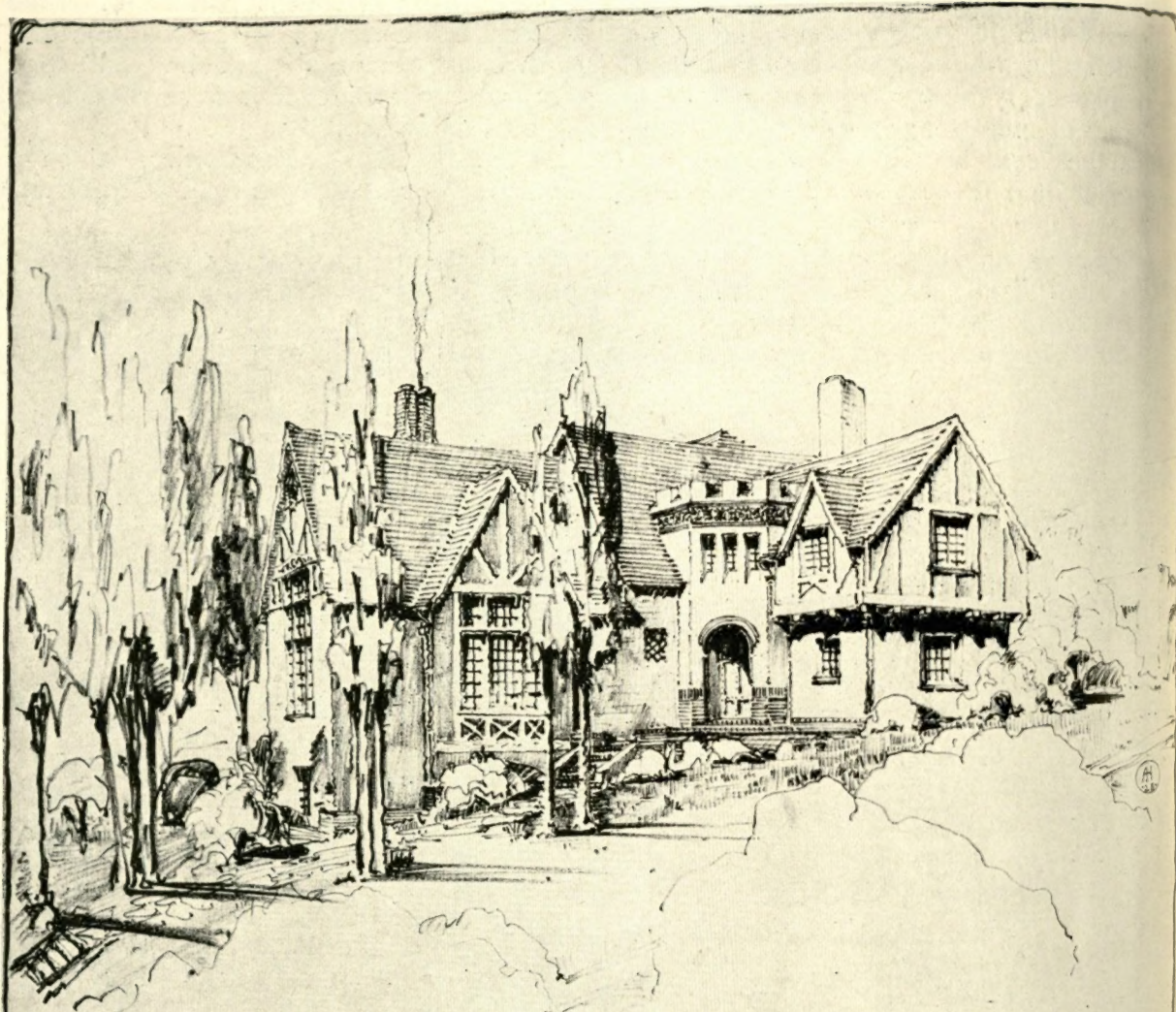
GARDEN ARCH OF REFUGIO SANDSTONE, COURT HOUSE, SANTA BARBARA
 Quarried and Executed by Bly Stone Company, Los Angeles

per cubic foot, not including furnishings. The buildings complete cost \$1,500,000 or approximately 47c per cubic foot, with an additional 11c per cubic foot for furnishings and decorations.

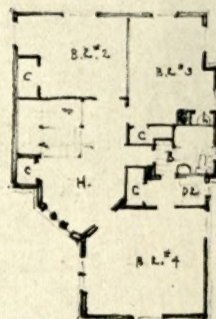
To William Mooser, Jr., architect, Ettore Cadorin, sculptor of Santa Barbara, Jno. B. Smeraldi, painter and decorator of New York and Los Angeles, John MacQuarrie, artist of San Francisco, Dan

very appreciative help, many things were accomplished.

The general hospital is a one story and part basement building constructed of concrete and portions of it remaining were remodeled and an additional story added by means of a steel frame, with steel and concrete floor and roof trusses built entirely independent and surrounding the entire old structure.



FIRST FLOOR



SECOND FLOOR

RESIDENCE - WINSOR AVE. AT WARFIELD AVE.
- PIEDMONT - CALIF. -

WILLIAM MOOSER CO.
ARCHITECT

ALFRED L. VEZINA.
BUILDING CONSTRUCTION



LIVING ROOM, RESIDENCE ON WINDSOR AVENUE, PIEDMONT
WILLIAM MOOSER CO., ARCHITECTS

To C. L. Preisker of Santa Maria, chairman, Wm. L. Talbott of Lompoc, Thos. Dinsmore of Montecito and Sam Stanwood of Santa Barbara, members of the Board of Supervisors, during the entire construction of the buildings, is extended the writers' deepest appreciation.

These men by their foresight and knowledge of Santa Barbara's historical background, worked in complete harmony with the architects for more than three years. This is, indeed, very unusual, and is deserving of great appreciation by artists in particular and the public in general for it is a matter of congratulation to have had such men in office—men possessing vision and judgment that contributed to the happy completion of the work.

INSTITUTE FOR EDUCATIONAL STANDARDS

TO raise the educational standards for architects and encourage high ideals in architectural training, the American Institute of Architects has instituted a program of nationwide cooperation with universities, libraries, art and technical schools, according to Prof. William Emerson, chairman of the Institute Committee on Education.

Chaotic conditions resulting in great diversity in the length and scene of the courses leading to a degree in architecture exist in schools throughout the country, Prof. Emerson, who is head of the Department of Architecture of the Massachusetts Institute of Technology, declares, adding that one of the objects of the work undertaken by the Institute is to clear up this situation, which tends to lessen the prestige of the architect and the confidence of the general public.

"Architectural degrees vary as the colors of leaves of the trees in the fall," says Prof. Emerson. "There are degrees of every kind, based on every kind and length of college courses. The Institute will endeavor to determine the basic essentials and the degrees which can significantly express these different categories of training.

"Short courses in architecture are misleading to many students. The tendency in the high schools, in the Y. M. C. A.'s and in correspondence schools to offer to those who have not judgment enough to distinguish, what are called courses in architecture, is to be deplored. They are a very inadequate alternative for an architectural education. They mislead the beginner, they suggest an equipment which is not fulfilled and a very nice differentiation between what is vocational and what is professional is needed in order to accomplish any real result in that field."

A wealth of scholarships are open to the architectural student today, Prof. Emerson points out. In addition, the Institute, through an appropriation of the Carnegie Corporation, pays all the expenses of representative professors from colleges throughout the country at the summer courses of the Art Institute at Chicago.

Describing the Institute's plan of cooperation with the American Library Association, Prof. Emerson declares that its object is to place in the principal libraries of the United States a collection of approved books on architecture, lists of architectural reading, and an assistant capable of giving advice to those pursuing a definite course of study. Its purpose is to bridge the gap between the laymen's appreciation of what is meant by architecture and what the architect means by it, and to provide guidance for young architects, architectural draftsmen and craftsmen wishing to supplement their training in this field.

During the past year representatives of the Association of Collegiate Schools of Architecture have prepared a list of the best books on architecture, Prof. Emerson states, and from these the smaller list which will be circulated was selected by vote.

In its report to the Institute, the Committee on Education says: "On the part of the faculties of the schools of architecture there is a very genuine realization of their great and growing responsibility. The Institute has recommended the lengthening of the course in architecture, and our deliberations with the members of the Association of Collegiate Schools of Architecture have shown that the faculties generally are in ac-

cord that more than four years are required for the training of the architect.

"In 1906 the Institute's Committee defined an architect as 'one ranking in the class of men of culture, learning and refinement, differentiated from the others of his class solely by his functions as a creator of pure beauty, as an exponent through material forms of the best secular, intellectual and religious civilization of his time, and as an organizer and director of manifold and varied industries and activities.'

"It is hardly possible to devise any scheme of education that would fit all students to meet this standard during the accepted period of college training of four or five years, but this definition is an ideal toward which to work.

"The object of the school should be to so open the eyes of the student on the whole horizon of human learning and culture that he may at graduation realize his shortcomings.

"It must be left to the student as an adult in the practice of his profession to complete his education. The schools are 'nurseries of the imagination.' Design is the fundamental on which the student must be taught

to guide himself in his creations. He must know the theory of construction and the use of materials, and he must be so trained as to have facility and fluency in the presentation of his ideas.

"It is our belief that it is unwise to standardize teaching methods. Organization, conformity to accepted requirements, and good intentions will not make a school. Environment, atmosphere, the personality of the staff, are intangible but essential features, and a great teacher is a law unto himself.

"Definite effort should be made to promote during the years of active service, and particularly during those years that follow immediately upon college studies, the continued development of those imaginative ideas that comprised so high a percentage in time and in value of our school and college effort.

"An even closer relation should exist between the office and the school, to the end that there may be a better understanding between these two essential elements in our professional education, and that they may better co-operate in perfecting that balance between theory and practice that is needed to the best accomplishments in architecture."